Bibliographic Control of Music, 1897–2000

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Richard P. Smiraglia
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24. *Music in New York during the American Revolution: An Inventory of Musical References in "Rivington's New York Gazette,"* by Gillian B. Anderson with editorial assistance by Neil Ratliff, 1987.
25. *Analyses of Nineteenth- and Twentieth-Century Music, 1940–1985,* by Arthur B. Wenk, 1987.
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Richard P. Smiraglia
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Preface

This project has a long and colorful history, at least for a bibliography. In 1983 after publishing the first edition of my manual *Cataloging Music: A Manual for Use with AACR2* (Soldier Creek Press) I had the good fortune to meet a representative of the publishing house that was known as Libraries Unlimited. As we spoke about the possibilities for a book on music cataloging, I had the sense that there was really quite a lot more that could be said about the subject than I had been able to cover in the Soldier Creek manual or in the *Shelflisting Music* manual that I had published with the Music Library Association (1981). In fact, it was clear to me at the time that there was extensive if somewhat scattered literature about music cataloging. In particular, I was aware that many early music librarians had documented their work as they participated in the development of cataloging codes, subject heading lists, and so forth. So I set out to produce the book that became *Music Cataloging: The Bibliographic Control of Printed and Recorded Music in Libraries* (Libraries Unlimited, 1989).

Notwithstanding my excitement at having landed an honest-to-goodness book contract, I was somewhat frightened of the prospect that I might miss something along the way. I had not yet begun studying for my Ph.D., itself a terrifying process, during which I would be taught how to cover a subject exhaustively and exhaustingly. I was fortunate to obtain grant funds from the Research Board of the University of Illinois at Urbana–Champaign, with which I was able to hire a series of graduate assistants to compile the bibliography from which I hoped to write my book.

Beginning in 1983 and proceeding over the next four years or so, graduate assistants from various sources worked to compile an exhaustive bibliography on music cataloging. Quite a lot of the work was done

from manual indexes, of course, including an excellent bibliography of early literature compiled by David Hunter from Cannons's *Bibliography of Library Economy* 1876-1920, *Library Literature* 1921-1982, *Music Index* 1949-1976, and *Library and Information Science Abstracts* 1969-1981. This was supplemented eventually with online searches, which in those days had to be mediated, and the whole thing was entered laboriously into an early word processor and printed out by an under-inked dot-matrix printer on that wonderful striped green-and-white computer paper with perforated pages. Later, as I actually prepared the book, I would send graduate assistants in search of copies of specific articles that would figure in the text. And like most scholars I would chase down references from the reference lists of the documents I was reading until the bibliography grew like Topsy.

And then it sat in my office for a very long time. At various intervals I would shake my head and say what a shame nothing had come of all this work, and yet other priorities always seemed to outweigh any effort I might undertake to complete this bibliography. In the introduction to *Music Cataloging* I had commented on my observation that the literature betrayed a surprising tendency for succeeding generations to reinvent various wheels, mostly having to do with cataloging sound recordings, apparently completely unaware of the literature and standards that had been produced by their predecessors. This comment caught the attention of Brad Young, who, along with other professional acquaintances, suggested that this bibliography ought to be resurrected, completed, and published for the use of students of music librarianship. And so the current project was born.

Which led, of course, to the employ of a new generation of graduate assistants, this time from the Palmer School of Library and Information Science at Long Island University. Oddly, none of my assistants at The School of Library Service at Columbia University, where I actually wrote *Music Cataloging*, worked on this project. This new cadre was employed to scan the original bibliography to produce a Microsoft Word copy of the original bibliography, to search online indexes to update it, and then to enter the copy into ProCite so it could be edited and analyzed for this publication. Finally, Brad Young contributed the time of his assistant at the University of Pennsylvania to complete fact-checking of the manuscript.

Richard P. Smiraglia

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Michael F. Berry—from the University of Pennsylvania.

Our thanks, in most cases much belated to all of these folks. In gratitude for their work, and in the hopes that this publication will be used by future students of music librarianship, we have asked the proceeds from this publication be directed to the Music Library Association's Kevin Freeman Fund to be used as scholarship opportunities for students to attend and participate in meetings of the Music Library Association.

Introduction

This volume contains a retrospective bibliography of the literature of the bibliographic control of music. Although systematic efforts to develop and organize music collections in libraries are known to have been made for nearly 600 years, their documentation is scant and scattered. The purpose of this project is to support historical and theoretical research into the organization of music in libraries. Many current standards have evolved from earlier practices with little understanding of the context in which they arose. The consequence, apparent in the findings of this project (Smiraglia 1989, p. xii), is that each generation has endeavored to reinvent the work of the preceding within an unnecessary philosophical vacuum. Beyond understanding the origins of current practice, earlier literature provides a basis on which to formulate theoretical paradigms that can be tested and used to articulate principles. Furthermore, bibliometric measures based on the subject bibliography of specific communities can be used to describe evolutionary patterns, which in turn point to the development of theoretical paradigms. This bibliography should serve to illuminate the music information profession, both its history and future.

The text comprises a select bibliography of 880 periodical and monographic citations for professional and scholarly literature relevant to the organization of music in libraries. General library administration is excluded. Any language, place, date or format of publication has been included. Relevant items were identified in standard bibliographies and indices such as *Library Literature*, *Music Index*, and so forth. Therefore the coverage, although comprehensive, is not exhaustive, particularly of foreign publications, as fugitive literature not reported in standard bibliographic tools will not have been identified. In addition, unpublished re-

search papers directly relevant to the bibliographic control of music were added as they became known. The following bibliographies and indexes were searched to produce this bibliography:

Print Sources

Cannons' *Bibliography of Library Economy* 1876-1920
- Classification—Music
- Cataloguing and Indexing—Music

Library Literature 1921-1982
- Classification—special subject—music
- Music collections
  - Cataloging
  - Classification
- Music libraries and collections
  - Cataloging
  - Classification
- Music literature and scores
  - Cataloging
  - Classification
- Phonograph records
- Subject headings—special subjects—music

Music Index 1949-1976
- Classification

Library and Information Science Abstracts 1969-1981

Online Sources

Library Literature 1982-2001
- Music Cataloging and Classification (162 hits)
- Sound Recordings Cataloging and Classification (31 hits)
- Music-subject
- Collection development

Music Index 1982-2001

RILM Abstracts
- Music cataloging

Collection Development
Subjects
IIMP
Classification and Cataloging
Collection Development
Subjects
Library and Information Science Abstracts 1969-2001
* #1 music and (Classification or Cataloging) and (PY = 1984-2001) (87 records)
* #2 music and (Subject) and (PY = 1984-2001) (184 records)
* #3 music and collection development and (PY = 1984-2001) (38 records)

Editorial Practices

Data are preserved as found in the source of the citations described above with some exceptions. Duplicate citations for the same publication from various sources have been omitted. Punctuation, capitalization and italicization have been edited to conform to the *Chicago Manual of Style*. Personal and corporate names and journal titles have been regularized to facilitate indexing. Initial articles have been omitted from foreign titles. Book reviews have been uniformly cited with a title in the style "Review. etc." Topical keywords have been selectively added for indexing. Edition, series, and thesis statements have been recorded as notes. Translations of foreign-language titles found in the source of the citations have been recorded as notes; for others, a translation has been provided by the editor. For convenience, the various volumes of the *Code international de catalogage de la musique* have been cited individually and as a set.

The main body of the bibliography contains full bibliographic citations in a chronological list. Citations in the main list are numbered sequentially. Indexes are provided, using the citation numbers as pointers, for author's names (based on the first author listed in joint-authorship works), titles, keywords and journal titles. The keyword index uses the following taxonomy, derived from the titles of the individual citations:

Academic libraries
Automation
Book reviews
Cataloging rules
Classification
Descriptive cataloging
Descriptive cataloging rules
Discography
Librettos
MARC
Music librarianship
Musicology
National libraries
Nonbook materials
Public libraries
Retrospective conversion
School libraries
Scores
Sound recordings
Special libraries
Subject headings

Work Cited

Smiraglia, Richard P. 1989. *Music Cataloging: The Bibliographic Control of Printed and Recorded Music in Libraries*. Littleton, Colo.: Libraries Unlimited.

From James Duff Brown (1897) to Arsen Ralph Papakhian (2000): An Essay on the Literature of the Bibliographic Control of Music

In *Bibliographies: Their Aims and Methods* (1984), Donald Krummel suggests that the prime purpose for enumerative bibliography is to provide order over a select segment of an ever expanding world of recorded knowledge. The present bibliography began as background research for a text on music cataloging. But here in its expanded and edited form, this list has become a lively illustration of the story of the development of music librarianship as seen through the lens of bibliographic control. Here this story will be narrated in several different ways. We will look at the chronology of events, at the development of what might be discourse communities contributing variously to the bibliographic control of music, and at the curious scatter of this literature across very broad bibliographical horizons, as demonstrated by analysis of the forms of publication represented here.

The Big Story: Three Issues

The 880 works cited in this bibliography tell the story of music cataloging from the late 19th century until the turn of the present century. The list is arrayed chronologically because it allows the browser to observe

the progress of events over that period of time. In general, the sequence moves from concern over the descriptive cataloging of scores, through the rapid development of new musical media, into the age of automated librarianship; our story ends in 2000, roughly at the opening of the current era of the ubiquity of the Internet. Readers will want to bear in mind that our task in this essay is to narrate this bibliography, rather than to tell the complete history of music cataloging (Bradley 2003).

In 1897 James Duff Brown's brief article on the "Cataloguing of Music" illustrated the beginning of the professionalization of the bibliographic control of music materials in libraries. Brown presents a set of issues that will predominate for decades: how to incorporate music into a catalog of books and how to group musical works for retrieval. Three problems predominate in this early period, but these problems—access to works, proper ontology and physical arrangement—will persist even into our own day at the outset of the 21st century.

First, librarians were concerned with how to transcribe the titles of musical works so as to make an effective entry in an author–title catalog. It would be nearly a century later before the complex practice of constructing uniform titles would get codified, to provide a partial resolution to this issue. But the issue would become more complex with the introduction of sound recordings, which were nearly always anthologies. Sound recording catalogers would argue endlessly about whether the whole item should be cataloged or whether it should be each work separately entered into the catalog. Given the structure of catalogs based on Cutter's objectives (1876), this is not a surprise. The famous *Rules for a Dictionary Catalog* assumed a one-to-one correspondence between "work" and "document." This, of course, has never been the case in music collections, where many copies and parts and varying scores of works were held; the problem was even more exaggerated in collections of sound recordings, where each work and every part of each work was held in multiple recordings of multiple performances. It makes the head swim to ponder the chaos. Music librarians were nothing if not pragmatists in these early days, and they did what they needed to do to provide the best access to their collections. Only in the last decade or so have we seen other epistemological approaches applied (Hjørland 1998; Smiraglia 2003; and Vellucci 1997). By the end of the 20th century we had understood that there was a difference between the nature of a single recording, and the nature of the performances of the works recorded on it (see *AACR2*, revised in 1988). Likewise, entity-relationship database models have given rise to an epistemology of the "work," by which we recognize it as a distinct, if abstract, entity. Every instance, physical or sonic, is just an

instantiation (Thomas and Smiraglia 1998; Smiraglia 2002a; and *FRBR* [IFLA 1998]).

A second issue was how to represent music in a subject catalog. The answer to this question has been logically answered from the beginning—a subject array for music history, theory, and criticism, and the use of strings utilizing terms for form and medium for the music itself. No other answer could arise because, ontologically speaking, the essence of music is form (including genre) and medium. So over time the argument becomes repetitive: how best to represent these concepts, and in what order are they best presented for retrieval of various sorts. Here at the beginning of the story, in the late 19th century, classificationists are still searching for the one true order of all knowledge. By the end of the 20th century scholars of knowledge organization have declared that a passé idea of the modern period (Mai 1999; Smiraglia 2003), claiming instead that post-modernism demands domain-specific solutions even to problems as simple as this. The revised 780 schedule for the *Dewey Decimal Classification* offers the perfect post-modern solution—a faceted array, to be arranged in domain-specific sequences.

The third major issue, closely related to the second, was how to arrange the music itself for browsing and retrieval. The result was the same, as subjects for history, theory, and criticism, and medium-form combinations for scores, were used as ontologies to underlie classification systems. These concerns were common to librarians working with music in both public and academic libraries, and were to fuel the development of cataloging codes, subject heading lists, and classifications through the next century.

Sound Recordings Complicate Things

We begin in 1887 with the problems of incorporating scores into libraries of books. But shortly after the beginning of the 20th century the introduction of sound recordings into the library created a new set of problems. Ralph Ellsworth's 1933 *Library Journal* article illustrates the introduction of these problems into the developing community of music librarians. The primary problems related to the care and storage of sound recordings, which would remain a rather delicate medium until the computer age. Of course the problems of how to include sound recordings in the catalog and how to arrange them for retrieval predominated as well. Interestingly enough, divergence could be seen between public and aca-

demic librarians on the issues of the care and treatment of sound recordings. Academic music librarians were concerned primarily with cataloging and classification of the musical works represented on the recordings. But public librarians were mostly concerned with the arrangement of the recordings for browsing and circulation by the public. This divergence would persist in the literature until the development of the *International Standards for Bibliographic Description* (*ISBD*) and the *Anglo-American Cataloguing Rules* second edition (*AACR2*) that appeared in the 1970s. To some extent the problem is related to the development of music cataloging practices in divergent discourse communities, and to some extent it is probably an artifact of the scatter of the literature across several such communities. We will return to these issues later in this essay, but the reader should bear in mind the observation made before that difficulty with dissemination of techniques led to repeated revisiting of issues settled in earlier generations (Smiraglia 1989).

The 1940s saw the introduction of printed Library of Congress cards for sound recordings and the beginning of work on catalog codes for music materials. Eva Judd O'Meara's 1941 entry in the American Library Association's *Cataloging & Classification Yearbook* described the development of a music code. This reflects a trend in general librarianship that saw the increasing professionalization of bibliographic control through the twentieth-century based on shared practice and codification. O'Meara's article also stands as one of the rare examples of crossover between the communities of book librarians and music librarians. From the point in 1931 when the Music Library Association formed apart from the American Library Association, until the late 1970s when cooperation on the *Anglo-American Cataloguing Rules* demanded collegiality, the two communities operated apart from each other and mostly unaware of each other's progress.

From the 1930s through the 1950s the literature was flooded with reports of institution-based professional practice. Ranging from "Worcester Free Public Library Gives Discs Full Treatment" (Kemp 1948) to "Classification of Folk Music and Dance . . . for the Cecil Sharp Library" (Dean-Smith 1951) these reports peppered the literature with the experience of librarians who had found successful solutions to the basic problems of descriptive cataloging and arrangement of music materials. The effort was broadly international as well, as we see reports such as the manual for cataloging recordings at the Brazilian national library (Cosme 1949), "Music Cataloguing at the Toronto Public Library" (Page 1945), and an orientation to music cataloging from the Norwegian perspective

(Lellky 1951). Curiously enough, the eleven undated citations in our bibliography all offer works that fall into this category. (See Table 1.)

Table 1: Undated Local Classifications

Brooklyn Public Library
Music literature and scores together, expanded and modified from Dewey 780
Buenos Aires Biblioteca Nacional
Classification de las obras de musica
Chicago Public Library
Classification for music scores . . .
Cleveland Public Library
Music classification
Free Library of Philadelphia
Chamber music classification scheme . . .
Greensboro, N.C. Public Schools
Quick reference classification code for non-music records; for music records
Harvard Musical Association Library
Classification of literature; classification of music
Johansson, Corry (Swedish Broadcasting Corporation)
ARAL: A Coordination system of classification
Pittsburgh Public Schools
Outline of classification for recordings . . .
Radcliffe College Library
Music classification, literature of music, collections of music; scores of individual composers
Toledo Public Library
Music classification used at Toledo

So rapidly was this literature expanding that Minnie Elmer's 1946 thesis at the Columbia University School of Library Service was an annotated bibliography with a purpose similar to our own—to demonstrate to the community the breadth of the literature that was developing concerning the bibliographic control of music.

Codification, Automation

By the middle of the 20th century, codification was playing a major role. A joint code produced by the Music Library Association (MLA) and the

American Library Association (ALA) appeared in 1958. About the same time (1957) the International Association of Music Libraries (IAML) began to publish its *Code International de Catalogage de la Musique*. A third landmark to appear in this period was the New York Public Library's *Music Subject Headings* compilation, which was published in 1959. Eric Coates' *British Catalog of Music Classification* appeared in this sequence in 1960.

Significant manuals of practice began to appear at this time in rapid succession, including, notably, Eric Bryant's *Music Librarianship: A Practical Guide*, which appeared in 1959. Brian Redfern's *Organizing Music in Libraries* was first published in 1966, representing the first modern monographic treatment of techniques for the bibliographic control of music. Reviews of these landmark texts now began to appear in great numbers as the leading music librarians of the day analyzed these developments and contributed to their international dissemination.

The next major development (which paralleled, of course, general librarianship) was to be automation, and Tanno's 1968 article "Automation and Music Cataloging" was the harbinger of this new front. Not long after, Coover's "Computers, Cataloguing, and Co-operation" (1969) introduced the inter-institutional and international cooperation that was then underway to develop automated catalogs. In 1976 *Music: A MARC Format* was published by the Library of Congress, demonstrating a decade of work on the construction of electronic catalog record formats for music. The format was much too complex for its day, but much of that reflected the desire of music librarians and musicologists to make the best possible use of computers for indexing their very complex collections.

Meanwhile the *Alpha-Numeric System for Classification of Recordings* or *ANSCR* was published in 1969, introducing a potential measure of conformity to public library browsing displays of LP recordings. In academic libraries the revision of rules for descriptive cataloging of music materials was a priority, and criticisms, such as that by Miller (1970), led to efforts to revise the relevant portions of 1967's *Anglo-American Cataloging Rules*. The LP recording had brought a major problem in the cataloging of sound recordings to a head, as academic music librarians sought to fully analyze the musical contents of recordings containing more than one work. Daily's 1975 *Cataloging Phonorecordings* was an important monograph-length treatment of the issues surrounding the difficulty of describing and classifying increasingly large collections of recordings. Revised rules for cataloging recordings appeared in 1976 (*Anglo-American Cataloging Rules: Chapter 14 Revised*). Alongside works by librarians, both public and academic, now began to appear articles from collec-

tors about how to organize private collections of recordings. These pieces appeared in magazines such as *High Fidelity* and *Clavier* and helped to fuel the growth of organizations such as the Association for Recorded Sound Collections (ARSC).

International cooperation and development was also taking the foreground in the 1970s as efforts to complete the IAML code informed efforts to extend the ISBD to music and sound recordings. Reports by noted leaders such as the Library of Congress' Fred Bindman (1978) and IAML's Lanzke (1977) reflected this trend. *AACR2* appeared in 1978 with its attempt to unify British and North American practices in one volume. It also contained complex rules for the construction of music uniform titles, ISBD-punctuation (a form of content-designation) with music-specific provisions for description of scores and recordings, and rules for selection of access points that were complex in order to deal with a wide variety of types of sound recordings. Therefrom sprang a wealth of literature, not only the usual reviews but also fervid discussion about the errors in the new code (see, for example, Ravilious 1979). It was only a short time before *AACR2* was revised to correct shortcomings in the new provisions. From 1970 onward the literature expanded at a rapid pace: automated cataloging, discography, OCLC, subject headings, MARC tagging, sound archives, continued international cooperation, and coping with non-western musics were major topics of the period. Throughout the period there were also reports on a proposed revision of the music section of the *Dewey Decimal Classification*.

The rise of bibliographic utilities, most notedly OCLC (whose formal name changed several times from Ohio College Library Center to the current Online Computer Library Center) meant that libraries all over North America (and later the world) needed professional music catalogers. In the past only libraries that had music departments had required professional music catalogers. But OCLC required that all copy entered meet national standards. This meant that a medium-sized academic library with a music collection now needed a knowledgeable music cataloger to enter records into OCLC. The consequent legions of new music catalogers, graduates of library schools with little or no relevant coursework in music librarianship, gave rise in the 1980s to a new series of manuals for use of *AACR2* and *MARC*. Examples of this genre are Frost (1983), Smiraglia (1983), Weidow (1984), Holzberlein (1988), and Weitz (1990).

Wursten (1983) signaled the beginning of efforts to turn the paper catalogs of the past into the online bibliographic wonders of today. Retrospective conversion was a dream at the beginning of the 1980s but is a

dream accomplished today. In between, the literature reflected the massive efforts of librarians worldwide that went into accomplishing this task that had seemed nearly impossible at its inception. Gregor (1984) edited papers from a conference sponsored by the Council on Library Resources—from this conference grew a concerted plan, later called REMUS for Retrospective Conversion of Music, that succeeded in entering a century of cataloging into the bibliographic utilities.

Research and Sophistication

While the literature continued to expand over the 1980s and 1990s, the topics did not really change. What is noticeable is increasing sophistication; more articles in journals and fewer professional reports (about which more later). However, the preponderance of book reviews as a medium of communication remains apparent. As examples of the sophistication of the field, note Schultz (1989) who introduced artificial intelligence technology into the assignment of Dewey numbers, Pavlovsky (1997) on Slavic sacred music, Vellucci (also 1997) on bibliographic relationships, and Colby (1998) on access to 20th century music. Also, Hemmasi (1995 and 1998), working with a group from the Music Library Association, began work on a music thesaurus modeled on the now well-known *Art & Architecture Thesaurus (AAT)*. Finally, the century turns with Krummel's challenge "On Degressive Music Bibliography" (2000) and Papakhian's summary of the century past (2000) "Music Librarianship at the Turn of the Century: Cataloging."

So the sequence is this: The era reported in this literature began with efforts to incorporate music into library catalogs designed for books. There was much gnashing of teeth about how to represent the musical work—this under the guise of how to transcribe titles proper for scores and how to analyze the contents of sound recordings. There was tremendous international cooperation among music librarians that resulted in great professional unity around the world on the solutions to problems of access and retrieval for music materials. A period of trial and error was followed by codification, and the whole effort was fast-forwarded by the introduction of automation and bibliographic utilities and the fulfillment of the promise of shared cataloging. In the end, a century of professionalization of the bibliographic control of music led to increased sophistication in the scholarship brought to bear on these problems.

Some of the problems that emerge from this literature are the divergence of discourse communities. For example, public librarians, academic librarians, music librarians, and archivists were sometimes at odds about techniques. Despite the progress among music librarians in the development of sophisticated techniques for cataloging sound recordings, public librarians seemed unaware or disconnected, perhaps due to a fundamental difference in purpose (retrieval of specific works in the academic world, browsing and circulation in the public library). At the end of the era collectors chimed in, followed by systems librarians well-versed in the capabilities of their computers but often clueless about both music and bibliographic control. We will revisit all of this in the following sections of this essay, but the surprisingly rich demonstration provided by the chronological display of this literature yields an intimate portrait of the development of music cataloging in the past century and a bit.

Our Taxonomy

Subject indexes to the bibliography rely on a taxonomy that was derived from keywords in the titles of the works cited. The purpose of the taxonomy was not to provide depth indexing; rather the purpose was to provide groupings arising from the subjects covered, the better to illustrate the subjects of interest to the authors whose work is represented. Here is the taxonomy arrayed alphabetically:

academic libraries
automation
book reviews
cataloging rules
classification
descriptive cataloging
descriptive cataloging rules
discography
librettos
MARC
music librarianship
musicology
national libraries
nonbook materials
public libraries

retrospective conversion
school libraries
scores
sound recordings
special libraries
subject headings

Here the list is arrayed in tabular form together with the frequencies of occurrence of each term, in descending order:

Table 2: Frequency of Keywords

Keyword	Frequency of Occurrence
descriptive cataloging	350
sound recordings	288
classification	209
scores	153
book reviews	141
subject headings	91
cataloging rules	70
academic libraries	34
automation	34
MARC	31
nonbook materials	30
public libraries	30
music librarianship	25
descriptive cataloging rules	17
retrospective conversion	14
national libraries	13
special libraries	12
musicology	8
librettos	4
discography	3
school libraries	3

The terms were not assigned in mutually exclusive ways, so the frequencies are only indicative (that is, more than one term might be assigned to a particular citation). Still we can see that the main themes from our historical narrative are mirrored here. Descriptive cataloging, classification, and subject headings for scores and recordings are the predominant themes. If we add cataloging rules and descriptive cataloging rules to the number for descriptive cataloging we have 437 citations for works about descriptive cataloging—nearly half of the total.

Academic libraries and public libraries occupy roughly equivalent sectors. Automation, MARC, and retrospective conversion if counted together would yield 79 citations—enough to land the group in the top of the frequency distribution. Clearly this topic came to be of major importance. A very large block of this literature (approximately 16% of the citations) is occupied by book reviews (note that many have no author identified in the source). We will return to this below when we discuss forms of literature, but it is clear for now that the book review has been a major forum for dissemination of new techniques in the bibliographic control of music.

The taxonomy emerged chronologically, evolving along with the broad outlines of the development of the bibliographic control of music. Here is the list arrayed chronologically by the first year of each term's occurrence:

Table 3: Year of First Occurrence of Keyword

Keyword	Date Range
descriptive cataloging	1897
subject headings	1897
public libraries	1901
classification	1902
scores	1902
cataloging rules	1904
music librarianship	1915
descriptive cataloging rules	1920
sound recordings	1933
librettos	1937
academic libraries	1939
book reviews	1939
national libraries	1939
school libraries	1945
nonbook materials	1946
special libraries	1948
musicology	1967
automation	1968
MARC	1968
discography	1979
retrospective conversion	1984

Again it is difficult to make precise statements because the assignment of terms is in some ways subjective. But this distribution demonstrates the evolution of topics over time as we described it in the narrative above.

Discourse Communities and Author Productivity

The term "discourse community" is used in information science to describe groups of scholars who have some degree of interaction with each other around a given set of theoretical assumptions (sometimes referred to as a paradigm). Other terms used similarly, but with slightly different nuance, are "discipline" and "domain." A subtle but important difference is that a discourse community is actively engaged in communication, with ongoing interaction through both formal and informal means. Formal means of interaction, of course, are those we call publication; less formal means are interactions via email, conference attendance, even cocktail chatter at symposia. Sometimes within a discourse community a group of scholars will work together quite closely but behind the scenes. Such a group is called an "invisible college" (see Crane 1969).

Bibliometrics, the use of quantitative methods to investigate processes of written communication, is a field of study within information science by which we seek to understand the interaction in discourse communities. Certain techniques, such as citation analysis and network analysis, can be used to demonstrate membership in and research directions of discourse communities. More complex techniques, such as co-citation analysis and co-word analysis, can be used to demonstrate the evolution of an idea, or even the activity of an individual college. In the latter case the evidence accrues when many authors begin to co-cite authors together, demonstrating a convergence of ideas.

In the present essay we will take only a cursory look at the issue of discourse communities. We should remember that bibliometric techniques are partially qualitative, beginning with the deliberate selection and definition of a group of authors, journals, or subjects, from which citation counts can be extracted. We will not attempt to investigate citations—although we hope this bibliography will provide a base bibliography and that this essay will spur such research. Instead, we will look at very simple totals that we think demonstrate the presence of distinct communities working together across the course of the past century to resolve the problems of the bibliographic control of music. We have already suggested what we hope to demonstrate: that music librarians, academic librarians, public librarians, and sound recording collectors all constituted distinct groups. The question is, to what extent were they working together, and

therefore communicating with each other? Also, we have posited a sort of professional paradigm with our three big questions: how to handle musical works, how to provide subject access to music, and how to arrange or classify musical documents (scores and recordings).

Author Productivity

We begin by looking for the most productive authors in our bibliography. Those authors with large numbers of citations represent members of what is sometimes seen as a "research front" in a scientific community. That means they are pressing forward with new innovations, leading the community toward solutions to the problems posed in the common paradigm. We caution the reader to remember that we are working here with simple totals and not with citation counts. (Citations *to* works by prolific authors are the real measure of a research front, because they indicate that a given author's ideas have been accepted and are being promulgated by other scholars.) The following table demonstrates authors in our bibliography whose names appear at least five times:

Table 4: Author Productivity

Author	Frequency	Period	Subject
Cunningham 🕮	13	1950-1984	cataloging rules
Bryant 🕮	11	1951-1985	sound recordings
Smiraglia 🕮	10	1981-1997	descriptive cataloging
Bradley 🕮	7	1966-1986	music librarianship
Morner 🕮	7	1954-1967	sound recordings
Redfern 🕮	7	1966-1991	classification
Stevenson	6	1963-1982	sound recordings
Barnhart	5	1990-2000	book reviews
Elmer	5	1942-1961	music librarianship
Hemmasi 🕮	5	1992-2000	subject headings
McColvin 🕮	5	1924-1965	music librarianship
Miller, Philip	5	1937-1972	sound recordings
Schiodt	5	1969-1982	automation

🕮 Indicates one or more major monographs

The authors are listed in descending order based on the number of citations in the bibliography, and in alphabetical order when the number of citations is equal. (Note, we use the term "productivity" loosely here;

we mean simply the contribution we find in this set of documents. Many other authors in music librarianship are just as productive or even more productive than these.) It is an interesting list, which easily divides itself into three groups: Cunningham, Bryant, and Smiraglia constitute the group of authors with greater than 10 citations, the rest hover around 5 each. (This division is based on a statistical concept called a "Bradford distribution." It simply means that the most productive tend to land in the top segment of the distribution and that the bottom of the distribution [in this case everyone who isn't included in this table] is proportionate to the upper segment. For more on Bradford distributions see Bradford 1948). But for now let us simply examine the contributions of these authors.

Virginia Cunningham's contributions span more than three decades from 1950 to 1984; her topics focus primarily around catalog code development and practices at the Library of Congress. Her major monograph is volume 3 of the IAML international code *Rules for Full Cataloging* (1971). Bryant's contributions span the same period, 1951-1985. Bryant is the author of a text, *Music Librarianship* (1959); most of his other publications have to do with sound recordings. Both Bryant and Cunningham contributed three reviews. Smiraglia's contributions are later and more focused: they range from 1981 to 1997 and are almost exclusively contributions in descriptive cataloging, including two manuals of practice. He also contributed a text, *Music Cataloging* (1989), but no reviews.

Bradley's contributions span the period from 1966 to 1986, and consist of four major monographs—perhaps most notably 1966's *Manual of Music Librarianship* and 1972's *Dickinson Classification*—and three journal articles, of which 2 were about the history of music librarianship. Morner, a Swedish music librarian, contributed papers between 1954 and 1967, most about the classification of sound recordings with one monograph, 1962's *Classifikation*. He also contributed 3 reviews. Redfern's contributions span the period from 1966 to 1991 and consist of six editions of his text *Organizing Music in Libraries* (first ed. 1966), and one journal article about the revised *Dewey* classification for music. Stevenson has six contributions spanning the period from 1963 to 1982, mostly about sound recording collections; these comprise five articles and one review.

Barnhart, Elmer, Hemmasi, McColvin, Miller, and Schiodt each have 5 contributions. Elmer's are perhaps the earliest, ranging from 1942-1961, mostly dealing with music librarianship in a holistic way. Schiodt's include 2 papers (one a review) about the IAML code, and the rest about automation, all published between 1969 and 1982. Philip L. Miller's 5 contributions span a period from 1937 to 1972, most about sound record-

ings and all but one book reviews. Hemmasi's 5 papers, published between 1992 and 2000, are all about subject headings or the project to create a music thesaurus, and include an edition of Library of Congress music subject headings. McColvin's span the period 1924 to 1965; there are 2 editions of his text *Music Libraries*, the first from 1937, one review of Bryant's text, and 2 early articles about music in public libraries. Finally, Barnhart's 5 contributions are all reviews of books, ranging from 1990-2000.

What we see is a firm and consistent "core" of essential literature, produced by authors who Crane (1969) might call "gatekeepers" because they serve to disseminate the collective wisdom of the group. There are no outsiders in this group; all of them could be called "music librarians" in one way or another. Their contributions are consistent and significant, and they all are working with the three paradigmatic questions. One interesting fact: most of them in the upper tier produced a major monograph. One anomaly: McColvin probably ought to be in the upper tier; this is probably an artifact of our bibliography—meaning we probably have missed some citations of his works.

On the other hand, the cutoff here at 5 is a qualitative judgement, thereby missing such notables as Franz Grasberger and Lenore Coral. Also, we did not count organizations; for instance the Library of Congress is "author" of eight works, and the Music Library Association of six. What we do see is a solid core focused on a set of questions of importance to the whole community. The question of whether these works have had impact or not could be answered only by using citation analysis.

One interesting bibliometric conclusion: our bibliography demonstrates Lotka's Law of author productivity. In brief, Lotka says that roughly 60% of all authors in a given distribution contribute only once. This law holds in many distributions discovered by information scientists—perhaps the most interesting to librarians is Arlene Taylor's (then Dowell) discovery that *AACR2* would not have the impact everyone feared, because most authors only have one entry in the catalog (because they only published one work), and therefore catalogers would not need to retrospectively reformulate name headings for most authors already in the catalog (see Dowell 1982, and Smiraglia 2002b). In our distribution we see Lotka's law at work—59.4% of the names in this list are unique; that is, they have only one citation. It means two things—first, that a small core of authors acting as gatekeepers determine how the parameters of the paradigm are disseminated, and second, and more egalitarian, that a huge number of people have contributed what they know to the furtherance of the paradigm. Music is better controlled now that it was 100

years ago, because of the hard work of these individuals, and because of their contributions to the paradigm.

Author Productivity by Subject

That said, it seems interesting to take a look at the names of authors who are highly productive in different subject areas. In the next table we look only at keywords where authors have more than five publications.

Table 5: Author Productivity by Keyword

Keyword	Prolific author
Book reviews	Barnhart 5 Whitehead 5
Classification	Redfern 6 Cunningham 5
Descriptive cataloging	Cunningham 9 Smiraglia 7 Elmer 5 Redfern 5
Music librarianship	Bradley 5
Scores	Smiraglia 5
Sound recordings	Bryant 6 Smiraglia 5
Subject headings	Hemmasi 5 Redfern 5

Here we see no surprises; the same authors as before, but with a better sense of the focus of their contributions.

Divergence or Egalitarianism?

Here we want to look at the issue of whether there are different folks contributing information about the same set of three issues from different perspectives. We already have plenty of evidence that this is the case.

But if we look briefly at the authors whose works are characterized narrowly as "Academic" or "Public" or "Discography," we see that we do, indeed, have distinct groups of contributors. Here is a table of the authors in each group:

Table 6: Authors in Academic, Public and Discography Groups

Academic	Public	Discography
Anderson, Jean	Berkshire Athaneum	Eick
Barnes, Christopher	Brooklyn Public Library	Gray
Benton, Rita	Bryant, Eric Thomas	Griffin
Bixler, Paul Howard and Mills, Julia Louise	Chicago Public Library	
Bull, Cecil	Cleveland Public Library	
California University Library	Deutscher Bibliotheksverband. Arbeitskreis öffentliche Musikbibliotheken. Kommision für Tonträger-Systematik	
Campbell, A. B.	Edmonton Public Library	
Campbell, Freda	Elmer, Minnie	
Chailley, Jacques	Hopkins, J. A.	
Crow, Linda	International Association of Music Libraries. Deutsche Gruppe	
Cundiff, Morgan	Kemp, M. L.	
De Lerma, Dominique-René	Maywhort, Mrs. H. W.	
Devigne, Roger	Millen, Irene	
Foster, Donald L.	Page, A.	
Godfrey, Marlene	Palmer, William W.	
Gorman, Hester	Pearson, Mary D.	
Griffin, Marie	Riddle, C.	
Held, Naomi Edwards	Scholz, Dell DuBose	
Johnson, B. Lamar	Scilken, Marvin H.	
Koth, Michelle and Green, Laura Gayle	Sherlock, M.	
Kranz, Jack	Toledo Public Library	

McGaw, Howard F., comp.	Wassner, H.
Meikleham, M. H. C.	Wegg, M. F.
Milhous, Virginia Alice	
Musiol, Karol	
Radcliffe College Library	
La Roche College, Music Dept.	
Shane, M. Lanning	
Smiraglia, Richard P.	
Stiles, Helen J.	
Thompson, Annie F.	
United States Air Force Academy	
Wienpahl, Robert W.	

There are no names common to these three categories. Both the academic and public lists are international in scope, which is consistent with what we have seen so far. This time we have left the institutional contributors in to demonstrate the degree to which the public library sector has contributed in-house classification systems and operations manuals; this reinforces our sense that the effort to control music has an egalitarian flair to it. On the other hand, the academic library sector and the discography sector consist almost entirely of journal articles (not illustrated here). So there is a distinct difference in the degree of formality brought to bear. Journal publications indicate peer review and wide dissemination of information within a discourse community. Publication of in-house manuals, about a third of the public libraries sector, indicates a less formal system of communication and perhaps a less coherent discourse community.

Scatter of the Literature

Scatter is a bibliometric concept introduced by Bradford that demonstrates the extent to which the literature on a given subject is scattered across different journals or other publication venues. In this essay we

will look first at the distinction between journals and other forms of publication, and then we will look at the fascinating importance of book reviews in this subject area. We will see that this literature has even more egalitarian character than we have seen so far—the literature about music cataloging is scattered all over the landscape. Of course, to a scientist or a reference librarian this might present a problem, but it does suggest that the importance of the bibliographic control of music is universal and not limited to a small set of professional librarians.

In this bibliography we have 5 dissertations (or master's theses), 214 monographs or chapters from monographs, and 472 articles in periodicals—54% of the literature is journal literature, 24% is monographic. The journal literature appears in 194 journals or a possible 2.4 articles per journal. That is a distinct measure of scatter. However, if we compile a table of journal titles we see the following:

Table 7: Journal Productivity

Journal	Frequency
Fontes artis musicae	88
Notes	65
Library Journal	41
Library Resources & Technical Services	30
Cataloging & Classification Quarterly	21
Brio	20
Forum Musikbibliothek	15
Library Trends	11
Biblioteksbladet	10
Library Association Record	10
Bogens Verden	9
ARSC Journal	8
High Fidelity	8
Journal of Documentation	8
Library Quarterly	8
College & Research Libraries	7
Library of Congress Information Bulletin	7
Musical Times	7
Notes: Supplement for Members	7
International Cataloguing	6
Journal of Cataloging & Classification	6
Zentralblatt für Bibliothekswesen	6
Bulletin d'Informations de l'Association des Bibliothécaires Français	5

Indexer	5
Library World	5
Recorded Sound	5
ALA Bulletin	4
American Record Guide	4
Australian Library Journal	4
Bollettino d'informazioni (Associazione Italiana Biblioteche)	4
Illinois Libraries	4
Librarian & Book World	4
North Carolina Libraries	4
Pacific Northwest Library Association Quarterly	4
Assistant Librarian	3
Audiovisual Librarian	3
Bibliotekar	3
Bibliothekar	3
Bok og Bibliotek	3
Catalogue & Index	3
Information Technology and Libraries	3
Kirjastolehti	3
Muzyka	3
Nachrichten (Vereinigung Schweizerische Bibliothekare)	3
North Western Newsletter	3
Ontario Library Review	3
Phonographic Bulletin	3
Prezeglad Biblioteczny	3
Special Libraries	3
Technical Services Quarterly	3
Unabashed Librarian	3

Everything else, from *Catholic Library World* to *Zeitschrift für Musikwissenschaft* has fewer than 2 citations. Actually, what we see here is a normal Bradford distribution again—this time we are looking at journal productivity. Typically the cutoff would have been at 5, but I wanted readers to see the breadth of this list. *Fontes, Notes, LRTS, CCQ & Brio* are all peer-reviewed formal journals, and they contain the largest quantity of material. *Library Journal*, on the other hand, is a major venue for communication all across the discipline of librarianship and particularly important for reaching public librarians. Notice also the significant presence of public sector magazines such as *High Fidelity, Stereo Review*, and *Billboard. Fontes, Notes,* and *Brio* are all journals of music librarianship, while *LRTS & CCQ* are technical services journals. So we

have an interesting mix—the formal venues of music librarianship are the principal means of dissemination. However, the focus on problems of cataloging and classification means that the tools of technical services and bibliographic control have been brought to bear as well. We must bear in mind that that means the techniques being vetted by music specialists have received peer approval to be disseminated in these journals. And, ultimately, the public library sector has found its voice as well. The question remains, were these distinct sectors communicating with each other?

Another interesting note on venues is the large number of local and specialized journals—everything from *Ontario Library Review*, *Pacific Northwest Library Association Quarterly*, *Illinois Libraries* to *Pakistan Library Review* and *Brussels Museum of Musical Instruments Bulletin*. This is more evidence of the egalitarian nature of the effort to control music, and also of the international scope of the effort. However, it also contributes to the degree of scatter. Thirty percent of the material appears in the top six journals in the distribution; that means that 70% is scattered among the other 168 venues.

On Book Reviews

We have taken note several times of the prominence of book reviews among the works in this bibliography. Often in discourse communities book reviews play a useful but not prominent role. Particularly in communities of scientists, in which the journal or technical report constitute the primary means of communication, books play a less important role in furthering the paradigm. But not in this case. Here we see a community of international scope, with a strong egalitarian character, in which the core of prolific authors seem to be defined by the production of major monographs. Consequently, the book review itself becomes a primary vehicle of communication. These reviews go beyond the mere evaluation of texts and contribute to the international dissemination of techniques for the bibliographic control of music.

For instance, there are nineteen reviews between 1964 and 1972 of Curall's *Gramophone Record Libraries* (1963). Currall contributes only three citations to this bibliography, but clearly the community eagerly received the text and widely disseminated reviews. Another interesting note, is that Linda Barnhart falls into the distribution of prolific contributors at nearly every level—and her entire contribution in this bibliogra-

phy consists of reviews of important books of the day. It is an interesting illustration of the importance of the gatekeeping role in this discourse community, that authors can reach prominence by passing public judgment on key texts.

Have We Degressed Enough? A Conclusion of a Sort

Krummel (1984) writes that "it is not only possible but very easy for the compiler's work to consist entirely of burrowing. The burrowing becomes seductive, even exciting, when unexpected things turn up." This essay is a perfect example of how one can burrow extensively through the bibliographic history of a discourse community. We have dug into keywords and journal titles and prolific authors and in turn we have demonstrated the remarkable richness of the literature of the bibliographic control of music.

Have we answered our questions? Not entirely. We have demonstrated that the pursuit of the big three questions—works, subjects, and classifications—define the paradigm around which the material included here evolved. We have demonstrated a consistent and evolving core of key authors over time, as demonstrated by the numbers of their contributions and the numbers of reviews of them. We have hinted at both diversity and egalitarianism in the makeup of this discourse community (or of these discourse communities).

We have missed some important highlights. Some of the key literature of music librarianship has not yet been mentioned in this essay. Papers such as Olga Buth's "Scores and Recordings" contribution to a 1974 issue of *Library Trends* had major impact on the position of music librarianship in the panoply of American librarianship. Yet because we have focused on measures of profligacy we have not necessarily defined the key texts of this era.

Krummel has suggested that there is a degressive principle of music bibliography such that a bibliographer might move along a continuum of detail depending on the importance of a given citation (or work) to a specific bibliographic purpose. Certainly the ProCite™file from which this essay is drawn is organized along a degressive principle. We have only as much bibliographical detail as the sources from which these citations were drawn allow us. And for our purpose, which is to study the bibliographic control of music, that is sufficient. But another bibliographer another day might well wish we had hunted down paper copies of all

of these works. And certainly better answers to our questions about the divergence of the elements of this discourse community and the scatter of the literature can be better answered by rigorous bibliometric analysis. We hope this bibliography spurs such research.

In the meantime, we think this bibliography stands as a monument to more than a century of effort by music librarians around the world to improve methods for the control of music materials and especially for their retrieval. The prize is the ability of people around the world to interact with the sonic treasures of human creation.

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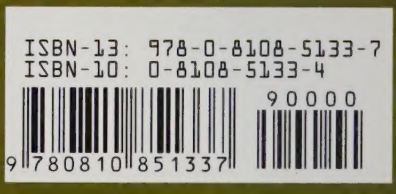
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